

## Tschaikowsky's "Eugene Onegin" Presented Acceptably in Concert Form at Carnegie

**Russian Composer's Unfamiliar  
Opera Interpreted by Wal-  
ter Damrosch, the New York  
Symphony Orchestra, the  
Oratorio Society Chorus  
and Eminent Soloists.**

By Sylvester Rawling.  
OPERAS in concert form is an anomaly. The absence of stage accessories, such as the background of scenery which satisfies the eye, the action which illuminates the spoken word of the principal characters and the filling in by the chorus of details which make for an intelligent, continuous movement that sustain the illusion is fatal to realism. Nevertheless, Walter Damrosch, in presenting Tschaikowsky's opera "Eugene Onegin" at Carnegie Hall on Saturday night and yesterday afternoon, with the help of the orchestra of the New York Symphony Society, some singers of local prominence and a chorus from the Oratorio Society, deserves thanks from most of us to whom the composition was unfamiliar.

The score is full of melody. It presents no problems. The orchestra carries the action through its various phases with a sustaining but subordinate force. The individual singers are given opportunity in areas that are attractive. Some of the concerted movements are imposing. The dances, of which there are several, have a fine lift. One can only wonder whether if put upon the stage in its legitimate operatic form, where it would have to stand the test of criticism void of the screen of individual imagination, it would prove effective.

A synopsis of the story, the action being in and near St. Petersburg, was made by the writer on Saturday. The principal characters were: Mme. Larin, a landed proprietress, Rose O'Brien, Tatiana and Olga, her daughters, Mme. Hissam de Moss and Mrs. Taylor-Jones;

Elizaveta, a waiting woman, Mrs. Taylor-Jones; Eugene Onegin, Emilio de Gogorza; Larin, Ellison Van Hoor; Hissam de Moss, a Captain, Tom Daniels, and Triquet, a Frenchman, Paul Lafault. The fact that Mrs. Taylor-Jones and Tom Daniels each took two parts was one of the disconcerting features of a concert performance. Another not to run through a whole gamut was that Onegin and Larin in the ballroom, exchanging the lie and changing each other to a duel, stood mainly side by side, singing from their manuscripts of the score.

De Gogorza easily won first honors. His voice was fine, his diction excellent, his expression dramatic. Van Hoor also sang well. Mrs. Taylor-Jones displayed a contralto voice of charm. Mme. Hissam de Moss lacked something of power, especially in the stirring duet with de Gogorza, which ends the opera. Miss O'Brien was indifferently good. Paul Lafault sang a French couplet most charmingly. The chorus was pleasing and the orchestra effective.

**TETRAZZINI AS GILDA  
PACKS THE MANHATTAN.**

Tetrazzini, at the Manhattan Opera House on Saturday afternoon, appeared for the second time as Gilda in "Rigoletto." The house was crowded to the doors and the diva sang at her best. The indifference that was noticed upon her entrance on Wednesday night was lacking. She charmed from the very beginning and in the "Caro Nome" she was more splendidly effective than ever, if that were possible. Such brilliant singing is indeed rare. The audience, figuratively, fell at her feet. Summation, in the title part, displayed her beautiful voice at its best, and that means a very great deal. Her characterization, if not as imposing as that of Renard, is distinguished and satisfying. The rest of the cast, with one exception, was the same. Bassi was the Duke. Armadori was Sparafucile and de Cisaros was Maddalena. Gilbert's effective Montreux was supplanted by Mugno's indifferent one. Offenbach's "Tales of Hoffmann" in the evening again demonstrated its drawing power. There was not a vacant seat in the house and the standing room was well occupied. It is unnecessary again to dwell upon the superlative excellence of Renard's impersonation of three widely differentiated characters. Dalmay, Zepilli, Gilbert, Frantini, de Cisaros, Journell, Glanville-Gallien, all did well and Charlier conducted admirably.

**HAROLD BAUER AGAIN  
CHARMS AS A PIANIST.**  
Harold Bauer gave a second piano

recital at Mendelssohn Hall on Saturday afternoon that was a delight to a large and appreciative audience. His programme included compositions by Beethoven, Bach, Debussy and Chopin, each and all played with the illuminative art and the rare continence as well as the masterful technique that distinguish this player's work.

**EMMY RAABE-BURG  
GIVES A SONG RECITAL.**  
Emmy Raabe-Burg, a soprano from Vienna, hitherto unknown here, gave a song recital in Mendelssohn Hall on Saturday evening that entitled her to respectful consideration. Her voice is of wide range, with no small dramatic effectiveness and she interprets ballads with delightful understanding. Her programme included Rossini's "Bel Raggio" from "Semiramide" and songs by Spohr, Schumann, Schubert, Brahms, Richard Strauss, Massenet and Mrs. Beach. Her accompanist was Josephine Hartmann.

**ZENATELLO THE MAGNET  
AT MANHATTAN CONCERT.**

Zenatello, Mr. Hammerstein's splendid tenor, was easily the star of last night's concert at the Manhattan Opera House, and his appearance undoubtedly accounted for the large attendance. The audience found him youthful and good looking, and was immensely pleased with his singing. A distinct novelty was the singing by Mlle. Zepilli of a new concert waltz composed by Mr. Henneberg, of the Manhattan Orchestra, and dedicated to her. It had to be repeated.

The other soloists were Mmes. Ruse, Bressier-Glanville and Gertrude-Rene, and Messrs. Antonia and Crabbe.

**"STABAT MATER" AGAIN  
AT THE METROPOLITAN.**

Rossini's "Stabat Mater" was again the offering at the Metropolitan Opera House concert last night, and, in spite of cold and snow, it drew a good house. The management apologized in advance for Pol Planon's hoarseness, which, however, did not visibly affect the excellence of the French basso's singing. Galski, Homer, Deryne and Martin were the other soloists. MacDowell's "Indian Suite" was played as a commemorative number. Ferrari conducted.

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